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BULLETIN OF THE ART INSTITUTE OF CHICAGO

Saucer. Meissen. Made for the King of Holland (rare). Decoration: canal and houses and figures. Three raised forms on sides surrounding painted flower sprays. Border, light blue.

Teapot. Weesp, Holland, 1764-71. White corrugated body and blue decoration.

Plate. Furstenberg. In center, painted landscape; on edge, three flower sprays.

Bowl. White, with sprays of flowers in colors. Cloister Volkstadt or Veilsdorf in Thuringia (founded in 1762), rare mark.

Cup and saucer. Loosdrecht, Holland, 1772. Leaf border in lake color, bird on branch, and sprays in colors.

A few fine pieces of Venetian and Chinese work are as follows:

Cup and saucer. Venice, Geminiano Cozzi period (1765-1812).

Plate. Venice, 1765-1812. Ground, white; border, deep blue; flower sprays in color.

Plate. Famille verte. K'ang-hsi period, 1662-1722. Chinese hard paste porcelain.

Cup. Chinese, ch'ien-lung period, 1736-1795. Rice grain border with blue detail.

This collection is unusual in the great number of well marked pieces. Mr. Pell, realizing how necessary for purposes of comparison these marks may be, has made careful selection and has given us pieces with character, so that biscuit, paste, marks, colors, and design shall be of the highest merit.

NOTES

SCAMMON LECTURES—Mr. F. Hopkinson Smith, artist and author, has been engaged to deliver the Scammon Lectures next season. The general subject of his discourses will be "Four talks on outdoor sketching"; and the individual lectures will be: 1. Composition. 2. Mass. 3. Water color. 4. Charcoal. The lectures will be delivered during the latter half of January.

MR. TAFT'S DEGREE—Mr. Lorado Taft, lecturer on sculpture in the Art Institute, received the Honorary Degree of Doctor of Humane Letters from the Northwestern University, June 11.

GREAT LAKES FOUNTAIN—The Ferguson Fountain of the Great Lakes has been considerably delayed, but now approaches completion. It will form a beautiful ornament of the south front of the Art Institute. Workmen are engaged in constructing the stone basin, and the lower part of the bronze group has been

put in place. It is the work of Lorado Taft, sculptor, and of Shepley, Rutan & Coolidge, architects.

WORK BY CARL HEBER—Mr. Carl A. Heber, sculptor, formerly a student of the Art Institute, has received the commission for a Soldiers' Monument in granite and bronze to be erected by Kane County at Geneva, Ill. It will embody figures symbolical of the Civil War and also of the wars with Mexico and Spain. Mr. Heber has orders also for two groups in granite for the approaches of the great Manhattan Bridge in New York. These groups will represent Industry and Commerce.

LOAN EXHIBITION—Five remarkable paintings have recently been placed on exhibition in the Art Institute on loan. There are two large works by Constable and Turner—a landscape and a marine—two fine examples of landscapes by Hobbema and Corot, and a portrait by Sir Thomas Lawrence.

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MR. PARKER'S MEDAL—The news has just come from abroad that Mr. Lawton Parker, long a student and later a teacher in the Art Institute, has received an unusually high honor—a Gold Medal of the Salon of 1912, Société des Artistes Français. The painting exhibited by Mr. Parker was a nude female figure entitled "Paresse."

ERNEST SICARD—Mr. Ernest Sicard, for a long time a teacher of French in the Art Institute, died May 8 at his home, 5426 Lexington Avenue. He was about 60 years old, a man of excellent scholarship, endeared to a large circle of pupils and friends by gentle and unselfish qualities. He leaves a wife and three children.

RESTORATION OF PAINTINGS—Mr. H. A. Hammond Smith of New York, who has the highest reputation in his specialty, has been engaged to make such restorations and repairs of the paintings in the collection of the Art Institute as may be necessary. He is now occupied with this work. In general the collection is in excellent condition.

CHANGES IN INSTALLATION—A very important change in installation is contemplated, and probably will be effected this summer. This is the removal of the whole collection of textiles and other objects of decorative art, chiefly included in the Antiquarian collection, from its present position on the second floor to

the rooms north of the center on the first floor, Galleries 10, 11 and 12. The casts of sculpture now in these rooms, of the Renaissance and modern periods, will be distributed in other galleries or stored for a time. This will release the skylighted galleries and the corridors of the second floor, Rooms 43, 45, 46, 47, 47a, 49 and 54, for use as picture galleries, and the whole second floor will be occupied by pictures, excepting only the smaller Nickerson Room, Gallery 41, containing oriental pottery and bronzes. It will unify the classification, bringing the decorative arts, the textiles, pottery, and musical instruments together, in close relation with the antique collections of similar character. The Antiquarian collection will be dignified and benefitted by greater space and side lighting.

MUSEUM INSTRUCTION—Mrs. Herman J. Hall, who entered upon the duties of Museum Instructor on January 1, has given her whole time to the interpretation of the collections to visitors. The work has proved valuable and successful. Mrs. Hall reports that during her five months of service she has given instruction in the collections to 9 schools, 25 clubs and 22 organized groups, comprising 3,198 individuals; and to many spontaneous groups in the galleries comprising approximately 6,450 individuals; a total of 9,632. She has also prepared courses of study on sculpture and other subjects for women's clubs.

THE SCHOOL

A NNUAL EXHIBITION—The annual exhibition of the Art School opened June 20 and occupies the south galleries and the third floor corridors. The range, the excellence and the importance of the work are very impressive. It is not the brilliancy of a few prize students, but the educated ability of many that gives character to the exhibition. The penetrating portraits

from life, sometimes grouped, the nude studies, the color compositions, the beautiful still-life are selected from the work of over 450 life students, and cannot easily be surpassed by any art school. Much the same may be said of the other departments, of illustration, decoration, and normal training. If the exhibition throughout shows improvement over that of last year, this was to be expected, since